



Blue Grass

Louisville, Kentucky

Studen Union



1978 International Barbershop Quartet

CHAMPS



Left to right,
ALLEN HATTON Tenor
KEN HATTON Lead
RICK STAAB Bass
DAN BURGESS Bari

(See story — page 2)

THE

JULY • AUGUST 1978



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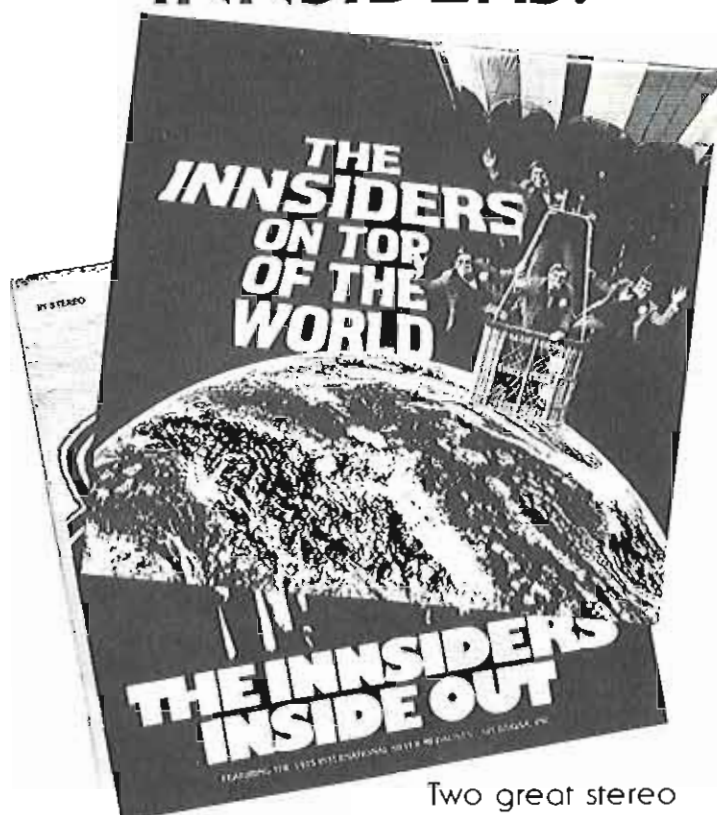
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mustaches
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red suspenders
dance canes
derbies

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&
more!

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Chicago Illinois 60610

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Two great stereo recordings of the best in Barbershop harmony. Experience some of the finest singing of the finest arrangements of twenty six songs that have thrilled audiences from coast to coast!

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"Dangerous Dan McGrew" • "My Way" • "Top Of The World"
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"Who'll Dry Your Tears" • plus fourteen more great songs!

These recordings have all you would ask for—pure Barbershop solos and specialty songs. Whatever your pleasure! Either record album, 8-track or cassette—\$7.00; any 2 records or tapes—\$13.00; additional records or tapes—\$6.00 each.



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Barbershop Quartet

With a unique blend of quality singing and sophisticated humour these consistent show-stoppers have entertained numerous audiences throughout North America.

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Contact:
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Phone: (613) 225-3349

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Quartet Champions

1974: International
Quarter-finalists

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Make checks payable to THE INNSIDERS, and mail to THE INNSIDERS, 9007 Concho, Houston, Texas 77036. Canadian residents same price (U.S. funds)! Allow 2-3 weeks for 4th class shipment (postage paid).

The distribution, sale or advertising or unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use



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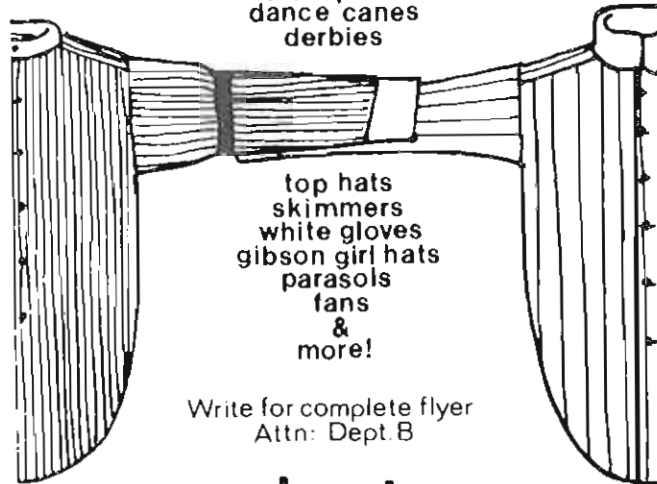
JULY • AUGUST 1978



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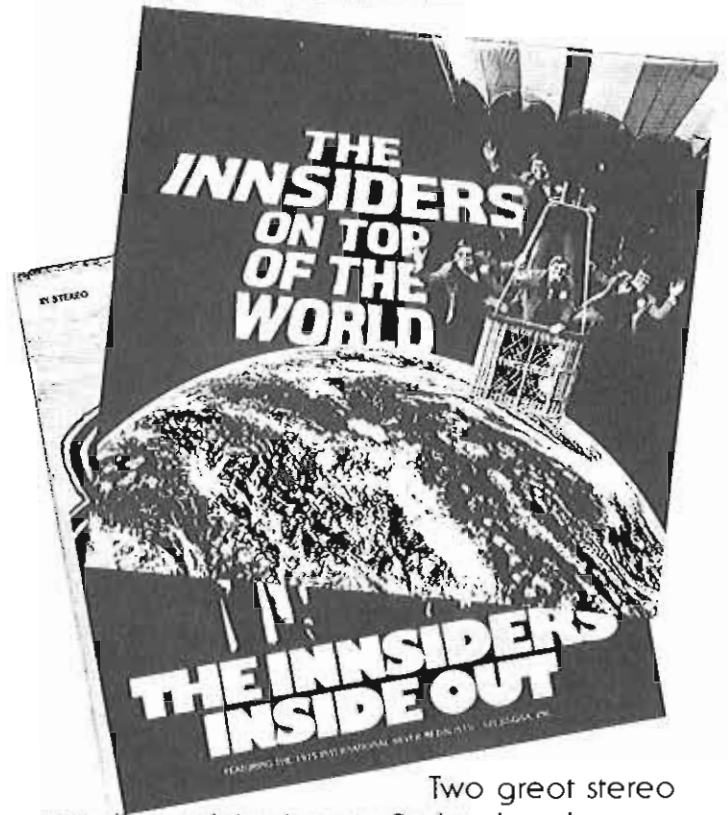


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A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

JULY • AUGUST 1978 • VOL. XXXVIII • NO. 4

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contributors

Dick Bodle ... Wally DePue ... George Drolet ... "Bud" Harvey ... Bob Hockenbrough ... Doug Pearson ... Phil Steel, Jr. ... Roger Thomas ... Dr. Henry Vomacka

future conventions

INTERNATIONAL		MID-WINTER	
1979 Minneapolis, Minn.	July 2-7	1979 Sarasota, Fla.	Jan. 26-27
1980 Salt Lake City, U.	July 7-12	1980 Colorado Springs, Colo.	Jan. 25-26
1981 Detroit, Mich.	July 6-11		
1982 Seattle, Wash.	June 28-July 3		

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"BLUE GRASS STUDENT UNION" AND "THOROUGHBREDS"

TAKE TOP AWARDS

A Clean "Swipe" for Louisville

Cincinnati, O. — Our 40th Anniversary Convention will be indelibly written in the Society's annals as the year the Louisville, Ky. Chapter, for the first time in history, provided the Society with both its quartet and chorus champions. The convention, held during the week of July 2-8, 1978, set records in every possible way. When the final figures are in, it may become evident that this was the largest attended convention in the history of the Society. At least 10,500 Barbershoppers and their families descended upon Cincinnati to partake of the excitement "down by the riverside."

PUBLICITY BEST EVER

Official activities began Sunday afternoon, when the executive committee met for the first time. The excitement continued to mount each day until we proclaimed our champions on Saturday afternoon and evening in a jam-packed Convention Center. Throughout the week Barbershoppers thronged the lobbies of the headquarters and nearby hotels, the street corners of Cincinnati and everywhere that four men could stand together to sing.

Publicity coverage of this convention was the most exciting we have ever seen. All three national television networks carried extensive coverage of the activities. Camera crews were much in evidence throughout the lobbies of all downtown hotels as they filmed groups woodshedding and enjoying the wonderful hospitality and fellowship of the Cincinnati Chapters. The NBC network evening news devoted extensive coverage of our convention on Thursday night, and the Walter Cronkite CBS news covered our activities for a full five minutes on national network on Friday. Representatives from ABC network news were also on hand. At least seven local stations, both radio and television, covered all aspects of our convention in a most exciting manner. Public radio and television networks also devoted many hours to coverage of convention activities all during the week.

One of the most impressive sights was the mass sing in Fountain Square on Friday at noon. The police chief of Cincinnati estimated that 8,500 Barbershoppers jammed the Square to sing the old songs and entertain the people of Cincinnati. Several choruses were accompanied to the mass sing by marching bands, adding to the excitement and color of the event. The Cincinnati newspapers, the next morning, carried full front-page eight-column photographs of this largest



Champions — BLUE GRASS STUDENT UNION (Louisville, Ky.) Allen Hatton, tenor; Ken Hatton, lead; Rick Staab, bass; Dan Burgess, bari.



2nd Place Medalists — GRANDMA'S BOYS (North Shore & Arlington Heights, Ill.) Jay Giallombardo, bari; John Miller, bass; Hank Brandt, lead; Don Barnick, tenor.



3rd Place Medalists — BOSTON COMMON (Boston, Mass.) Kent Martin, tenor; Rich Knepp, lead; Terry Clarke, bass; Larry Tully, bari.



4th Place Medalists — ROARING 20'S (Cincinnati Western Hills, O.) Gerry Kelly, lead; Don Gray, tenor; Jim Gentil, bass; Mike Connelly, bari.

5th Place Medalists — NOVA CHORDS (Alexandria, Va.) John Adams, tenor; Scott Werner, lead; Dick Whitehouse, bass; John Hohl, bari.



crowd that Cincinnati had ever seen at Fountain Square.

When Barbershoppers weren't singing or attending the dozens of meetings which were being held throughout the convention, they and their families were enjoying the many special events which had been prepared for their entertainment. Throughout the week choruses and quartets opened the Cincinnati Reds' baseball games each evening with 15- and 20-minute shows presented from the pitcher's mound, most of them carried by local TV and radio. During the evening hours, hundreds of members and their families were found cruising up and down the Ohio River on the old paddle wheel steamers for which Cincinnati is famous.

If the local citizenry was not aware of our convention from the activities taking place around them, all they had to do was look to the skies, where the Goodyear blimp hovered for most of the week with its message of congratulations to the Society on the occasion of our 40th Anniversary.

BOARD MEETING HIGHLIGHTS

The international board met Wednesday of convention week with an extensive line-up of reports and Society programs for consideration. Among the major decisions made by the board were the following.

A resolution was passed by the board to add a fourth fieldman in the department of music who would be assigned, along with Joe Liles, to work specifically in chorus development and chorus director training.

The board voted unanimously to amend the Standard Chapter By-laws changing the title of administrative vice president to membership vice president effective with the adoption of the amendment. The change was developed as a result of a Membership Committee report which presented an extensive program of membership development and recruitment for consideration. The report called special attention to the fact that since this officer's main concern is membership, he should be so identified within the chapter officer structure. This new activity schedule will be reflected in COTS (Chapter Officer Training School) manuals and training formats and should become established in all chapters upon election of 1979 officers.

The board also approved an amendment to Article 3 regarding the issuance of licenses and charters. The new amendment, which becomes effective upon adoption of the provision, requires that each new chapter licensed or chartered in the future be identified by a specific geographic location so that no new chapter name may carry the name, or any part thereof, dealing with its geographic location, of a chapter already in existence and in good standing without prior permission of said existing chapter(s).

Int'l Pres. Roger Thomas and Dir. of Finance and Administration Dallas Lemmen announced that yearly rentals of the Society's property (Harmony Hall West) now totals \$38,000 not including the \$25,000 the Society would normally pay for the portion of the property it occupies. In another matter of financial interest, it was revealed that as of May 31, 1978, a total of \$270,654 has been donated to the Society through the Expansion Fund.

In other board action the concept of the Life Membership program was reinstated with dues to be twenty times the annual dues. Rules and regulations will be promulgated to implement the program.

Bids for the 1982 International Convention were received

from the cities of Pittsburgh, Seattle and San Francisco. The board awarded the 1982 convention to the city of Seattle.

ELECTION OF OFFICERS

The following members were elected to take office on January 1, 1979 and serve through the calendar year as your new international officers: President, Ernie Hills (Enid, Okla.); Immediate Past President, Roger Thomas (Racine, Wis.); Vice-President, Les Hesketh, Jr. (Fairfax, Va.); International Vice President, Burt Huish (Twin Falls, Ida.); Vice President-Treasurer, Merritt Auman (Lebanon, Pa.). Elected as Harmony Foundation Trustees were Plummer Collins (Warren, Pa.) for a seven-year-term and Reddie Wright (Altadena, Cal.) to fill the unexpired term of "Chuck" Abernethy.

CONTEST AND JUDGING

The board accepted the report of the Contest and Judging Committee which included the certification of the following men as judges: in Stage Presence, Joe O'Brien, Jed Casey and Pat Patrick, Mid-Atlantic; and Dale Teorey, Land O'Lakes; certified as secretaries were Andy Dill, Far Western; Merritt Auman, Mid-Atlantic; Bill Swearingen, Dixie; Doug Ellis, Ontario; John Gillespie, Pioneer; and Bill McLatchie, Central States. Steve Hanrahan, Johnny Appleseed, having served a minimum of ten years in the judging program, judging at least ten district or international preliminary contests and served on five international contest panels, was awarded Senior International Judge ranking.

CONTEST RESULTS

The contest sessions began Thursday with the quartet quarter-finals during which 48 quartets competed for international honors. Reduced to 20 quartets for the semi-finals session on Friday night, the crescendo built to the finals contest between the top ten quartets on Saturday night.

After one of the most exciting performances ever seen in our Society, the medalists were announced to the roars of an excited and thrilled audience. Winning the top award for the year was the Blue Grass Student Union coming from sixth place finalists last year to the championship. In another giant step, Grandma's Boys, seventh place finalists last year, took over the second place medalist honors. Following closely were: 3rd place — Boston Common; 4th place — Roaring 20's; 5th place — Nova Chords.

Saturday afternoon sixteen choruses presented an "earthquake" of harmony and showmanship which has rarely been seen in our Society prior to this contest. When the cheers finally stopped ringing from the rafters of the Cincinnati Convention Center, the Louisville, Ky. Thoroughbreds, for the fifth time, were named champions. Runners-up just a few points behind the winners were the following: 2nd place — Dallas Metro, Tex. (Southwestern); 3rd place — Cincinnati Western Hills, O. (Johnny Appleseed); 4th place — Alexandria, Va. (Mid-Atlantic) and 5th place — Minneapolis, Minn. (Land O'Lakes).

Thanks from thousands of Barbershoppers and the International Office Staff to Gene Courts and the entire Cincinnati Convention Committee for running a smooth and very successful convention.

A complete picture story and detailed information concerning the Cincinnati Convention will appear in the Sept.-Oct. issue of THE HARMONIZER.

What Goes On



While visiting the midwest recently for some show appearances, the "Dapper Dans of Disney World" stopped by to look over our new facility and do some shopping. Here the men took a good look at one of the Classic uniforms available through the International Office.



In addition to the Univac 1710 keypunch you see here, Membership Services uses a Honeywell Model 58 computer to store and update data about Barbershoppers. They can tell us everything about you — such as the name of your chapter, whether or not you hold an office, your membership starting and renewal dates, if you sing in a registered quartet and lots more. Our computers also produce your chapter's monthly billing report, which reflects chapter transactions reported to the International Office by your secretary, as well as all other financial activity.

Although you may be among the thousands of Barbershoppers who have had the opportunity to tour Harmony Hall since it became the Society's headquarters in 1957, you may not yet have been able to schedule a visit to the "new" part, which is a couple of miles south and a few blocks west of the original building on Lake Michigan.

You're always welcome to visit the new facility at 7930 Sheridan Road in Kenosha. Use the Hwy. 50 exit from I-94 (it becomes 75th Street), go east for five miles, then turn right at Sheridan Road. You'll find us on the right about five blocks south.

From the outside, it may look like just a shopping center, but Harmony Hall West, South, Suburban (choose your own nomenclature) is very much a part of the Society's International Office. Once inside, you'll experience the friendly Harmony Hall feeling, and meet staff members and other employees who share the goal of helping you enjoy your barbershopping hobby to the fullest.

What goes on here? Plenty! Let's go on a photographic tour . . .

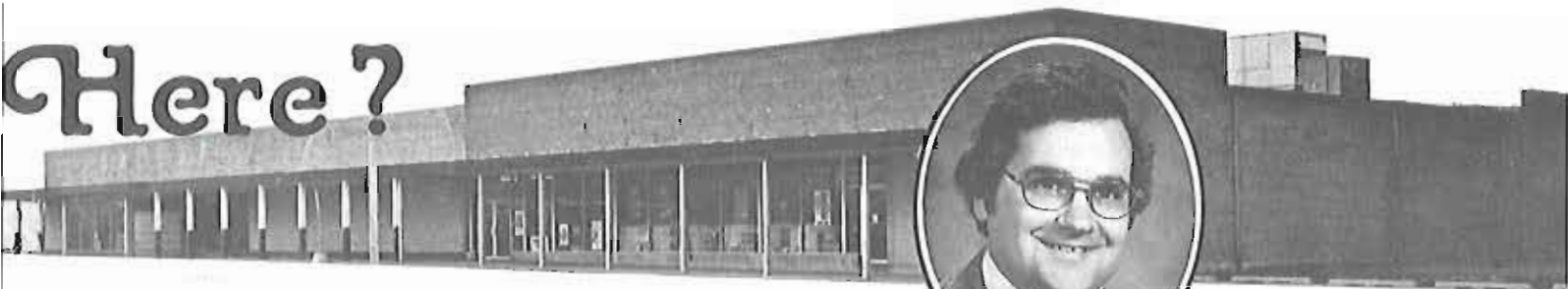


Our gals in the "front office" maintain financial records, perform bookkeeping chores and open hundreds of pieces of incoming mail each day. About 100 orders for chapter supplies and merchandise arrive every day by mail and telephone. They're processed by the order clerks shown here, routed to the computer section for inventory reduction control and billing, then sent on to the shipping department. It takes about four days to complete the cycle.



Here's where our mailing services personnel collate multi-piece mailings, address and sort chapter show flyers, district mailings, catalogs and other materials. So far this year, more than 250,000 individual pieces have been prepared and mailed to Society members. This area is also used to assemble educational materials utilized at COTS, Mini-HEP schools, Harmony College and manuals offered through our supply catalog.

Here?



Story and photos by George Drolat,
Society Marketing Manager



Here's our electronic postal scale in action! During the first four months of this year, our postage meter recorded over 300,000 pieces of mail and 5,000 packages.



Although it would take a major effort just to compile the amount of printing done in our shop, a safe estimate would be around 3 million pieces per year. Two large offset presses and a table model duplicator produce all instructional manuals, correspondence, promotional sales flyers, stationery, chapter show and district convention flyers, Harmony College, COTS, convention materials and other items.



In our Shipping Department, packages are bundled with care for delivery by United Parcel Service and parcel post. With sales of merchandise and uniforms totalling \$85,344 for the first four months of 1978, you've kept this area busy! These ladies also pack the merchandise sold at Spring and Fall district conventions and the annual International Convention. More than 8,000 pounds of barbershop items were trucked to Cincinnati alone!



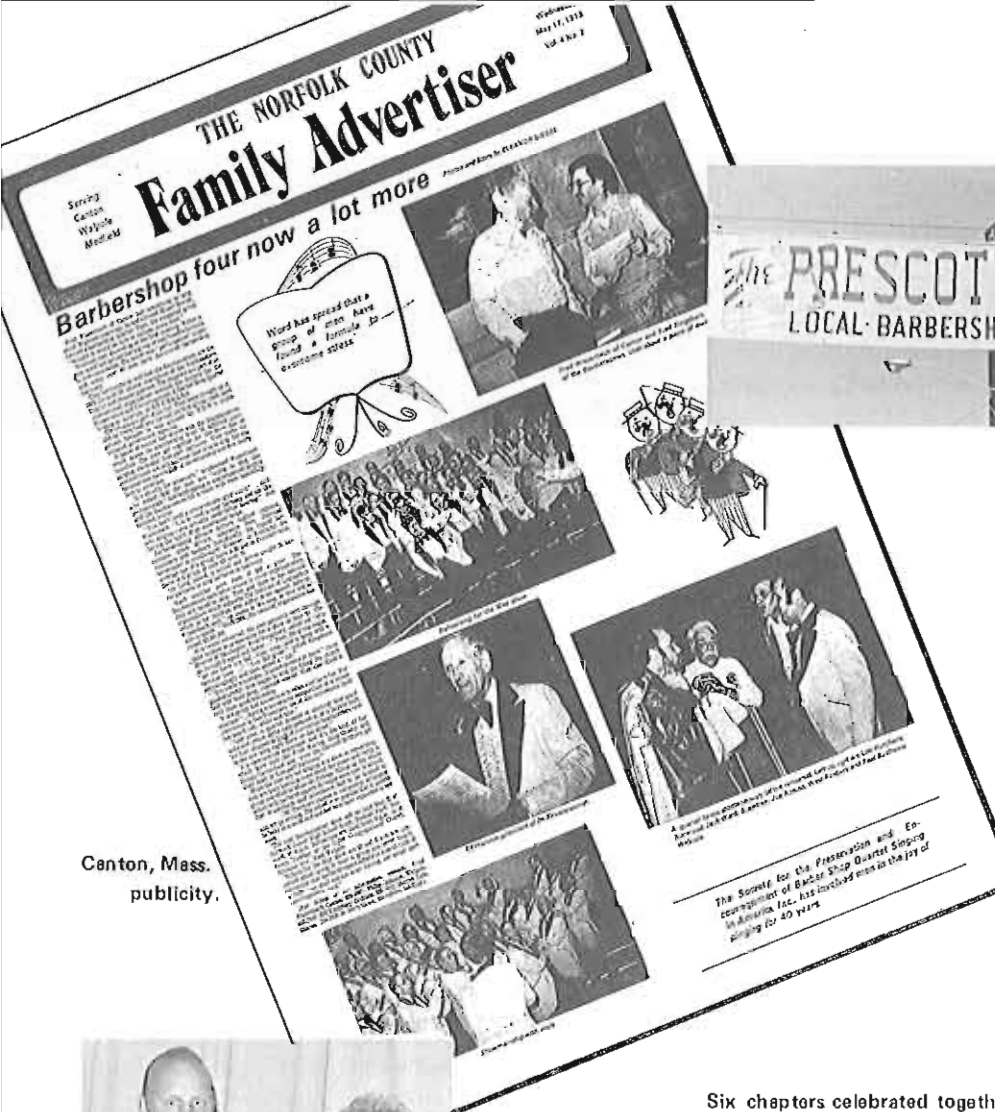
In order to prepare plates for the printing of materials, negatives must be produced here in the darkroom. Illustrative artwork for manuals and flyers is reproduced and many other functions take place here. Before relocation in our new facility, the darkroom was a tiny area next to the furnace in the basement at Harmony Hall. The new working space is not only larger, but much cooler!



Dallas A. Lemmen, Director of Finance and Administration, heads the new operation on Sheridan Road. Other staff members assigned here are Frank E. Santarelli, Manager of Accounting and Membership Services, and George W. Drolat, Marketing Manager. In addition, thirteen full-time and seven part-time employees work at our new facility.



The folks in our Membership Services Department provide the monthly achievement reports that let your chapter and district officers know how things are going. About 13,000 address changes are reported each year — or around 50 a day! Every day, this busy department also gets financial services reports from about 35 chapters, which are fed into our computer accounting system for quarterly printouts.



A banner told our story in Prescott, Ariz.

Lots of smiles at the Dallas "Metro" bash.



Six chapters celebrated together at Aurora, Ill.



Bowie, Md. Pres. Bill Bredway receives proclamation from Mayor Audrey Scott.



Youngstown, O. Mayor gave proclamation to Frank Riddick, right (below).



Dist. Pres. Ron Menard cut the cake at the Northeastern District's gala party hosted by the Beverly, Mass. Chapter.



Boston's Mayor Kevin White (center) presented proclamation.

Congratulations ...

THE WHITE HOUSE
WASHINGTON
April 18, 1978

Attending the joy of music self-expression with the opportunity for extraordinary good fellowship, quarter singing has become an increasingly popular pastime in this country.

I welcome this chance to commend the fine leadership of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America in this regard. Your fraternal organization deserves high praise for helping to keep alive one of our nation's great cultural traditions.

The lives of countless individuals of all ages and social backgrounds are enriched by the wonderful chance you give them to participate in the relaxing camaraderie of harmonizing.

On their behalf, and on behalf of their enthusiastic listeners, I send you my warm congratulations for your fortieth anniversary year and my best wishes for your future success.

Jimmy Carter



PRIME MINISTER - PREMIER MINISTRE

I am pleased to extend my warmest greetings to the more than 38,000 members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America on the occasion of the fortieth anniversary of the Society.

One of the oldest song styles to originate on this continent, barbershop harmony continues to be a very popular source of delight for people of all ages. No Canadians hold it a particularly important milestone and source of pride that this anniversary coincides with the fact that the Scarborough Dukes of Harmony hold the international chorus championship.

I would also like to congratulate the members on their fine achievement of helping to support the Institute of Logopedics in Wichita, Kansas. You have brought joy to the speech handicapped children not only through your singing.

Please accept my best wishes for your continued success.

Pierre Elliott Trudeau

Ottawa,
1978.

A Quarter's Worth of Barbershop Harmony

By Wallace DePue, College of Musical Arts
Bowling Green, O. 43403

Nowadays any kind of a quarter buys very little, but the purpose of this article is to show one case where a quarter was spent wisely enough to promise great wealth to the whole institution of American education.

As this first quarter of the school year at Bowling Green State University is about to close, it is an ideal time to relate a series of unusual and exciting events that have taken place since the idea of a formal three-hour-credit course entitled "Barbershop Singing" was approved by the College of Musical Arts.

It is my purpose to inspire others to promote this wonderful music. The procedures followed in directing the course may be of interest to those who believe in the educational values of barbershop music enough to insist on its implementation into the curricula of higher education.

It is common knowledge that competition for students, state funds and federal grants exists between colleges and universities. Administrators in our college were intrigued when I proposed a course which could accommodate over one hundred students from all over the university. The Deans realized that many dollars might be realized in state funds if such a course could materialize; however, since barbershop music might not appeal to some people, they felt that caution should be exercised.

During the Spring Quarter of 1977, a friendly letter was sent to every faculty member in the university inviting him to participate in a barbershop chorus if he could recognizeably hum the tune to "America." Astonishingly, over seventy faculty members responded! It seemed that professors enrolling on an audit basis might draw students. The author wrote articles for the campus newspaper and called the heads of fraternities in order to promote course enrollment. Upon viewing this evidence for potential success, the Deans approved the institution of the course, on a trial basis, for Fall Quarter of 1977.

THIRTY-THREE ACCEPT CHALLENGE

The first meeting of "Barbershop Singing" clicked. Twenty students and thirteen faculty attended. The faculty enrolled on an "audit" basis. The course philosophy was that singing would be used as a core for studying vocal techniques, sight reading, and theory as presented in the text, *The Barbershop Craft Manual*. The class format, listing all activities that would take place during each rehearsal, on which dates, assignments and test dates, was given to each course member. Everyone left the first rehearsal with a feeling of accomplishment.

Each fifty-minute rehearsal went by quickly. The format was timed by the course assistant so the professor could not talk the chorus to death. The assistant would yell, "Time!" after ten minutes had been spent to warm up, "Time!" after twenty-five minutes passed on repertoire, and "TIME! Dog-gone it! Time!" when fifteen final minutes began to expand to twenty as repertoire was under study at the end of the period.

The whole chorus was counted by "fours." Each "one" was placed with a "two," a "three," and a "four" to form a quartet. The "leads" were directed to choose songs from the

course repertoire found in the "Strictly Barbershop" song book. In addition, they were asked to choose names for their respective quartets and register dates when they would sing for criticism in front of the chorus. The venture was a total success. It was done on a random basis so faculty would be joined with students, creating a comradeship that invited unity in the chorus. The assignment provided a head start to learning each new song because at least one man in every section really knew the notes from having sung them in a quartet. All of the talk about support, vowel alignment, diction, stage presence, etc., became illustrated by the quartet performance that began every rehearsal.

Although the performing quartet was always nervous, the atmosphere offered by the chorus audience was always positive. Questions and comments were invited. Some of the "random" quartets were remarkable! They began practicing on a regular basis to become eligible for singing engagements in the community. A number of community requests for barbershop quartets come to the college every quarter, even before Barbershop Singing, as a course, was established.

STUDENTS' ENTHUSIASM APPARENT

Although the author had to list the course as a non-performing ensemble in order to avoid robbing students from existing vocal groups, the enthusiasm of the membership began attracting the attention of the President and Provost of the University. An invitation to perform for the executives of Owens-Illinois Corp. who were on campus for a convention was received. The Provost felt that real Americana would be something they would all enjoy.

However, the continuing small enrollment prompted the university to suggest dropping the second quarter. The chorus was asked to enlist the aid of the faculty and students. The student newspaper covered the story of the course. In addition, a letter was directed to every professor in the University as an invitation to join us second quarter.

Nothing seemed to work! Schedule conflicts caused seven of the existing course members to drop. Neither professors nor students could guarantee any results from their promotion of the course. Only one faculty member responded to the second quarter invitation; he sent his regrets. Still, in the face of all those failures, we were advised by the deans that course enrollment for winter quarter had doubled . . . not counting the fourteen audits (faculty)! What went right? Was it due to something divine? Was it the Society's Bob Johnson who said, "God is a bass who directs the Angel's Chorus in the Celestial District?"

There is more to the aforementioned "miracle." A demand for equal rights is being issued by the female population, faculty and students. The administration is smiling on the idea of creating a Sweet Adeline chorus for the Fall Quarter of 1978. Perhaps a quartet will sing under every tree on every campus in America by the year 2000.

At any rate, readers of this article will quickly realize that we have had at least one quarter's worth of real musical happiness.

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1979 MID-WINTER MEETING

JANUARY 26, 27

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To: Phil Marvin
1060 Windson Lane
Sarasota, Fla. 33581

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for Saturday night show only).

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registration(s) at \$7.50 (covers \$2.50 registration and \$5 seat
for Saturday matinee show only). This registration covers the
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Jan. 26 and 27, 1979. Seats for the Saturday shows (matinee
and night shows are two separate and different shows) will be
assigned in the order registrations are received until December
1, 1978, at which time they will be made available to the
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RISE 'N SHINE (latest release)			
RIGHT FROM THE START			

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that the contents of such recordings are appropriate for contest use.

Commit/Attain

By Int'l Pres. Roger Thomas,
3720 St. Andrews Blvd., Racine, Wisconsin 53405



When a company loses key personnel, the effect is felt for a long time. The re-training, the orientation to procedure, variances in job requirements and a host of other problems loom up. Time is required to get the team "up to speed" so management must accept a few errors in judgements by the new people and be more than patient with routine questions.

Isn't it interesting that our chapters change key personnel every year? Oh, yes, we send new men to Chapter Officer Training Schools (C.O.T.S.), and generally the officers come back full of enthusiasm with ideas galore. It still takes time to put the package together.

Replacements for our officers are selected by nominating committees whether it is at chapter, district or international level. The appointment to a nominating committee is important, carrying with it the responsibility of making the best selections possible. It is not a case of "Who can we get to take the job?"

Members who are asked to become officers should be proud

but also they should realize that they must have the time and be willing to really work at the office. If you *commit*, then give it all you've got!

The point is that it appears to me that we spend very little time on a most important element for our growth and survival. The right method is for the nominating committee members to be meeting or contacting each other often during the year, setting up requirements for each vacancy and seriously considering several candidates for each open position.

Sure, we're a singing Society and a fun-loving group, but good administrative officers are the backbone of our chapters. Believe this, or watch how fast a chapter falls apart if its activities and affairs are not handled properly.

Nominating Committees — the challenge is yours to meet now to choose the future leaders of our Society. You may be choosing a future international board member or international president.

Commit and you will attain.

Chairman of Judges

(A NEW JUDGING CATEGORY)

By Dr. Henry J. Vomacka,
1881 Rose Street, Sarasota, Fla. 33579

In our judging, which has evolved since our first international contest, it has always been assumed that any certified judge could serve as contest chairman. Until the last few years this has probably been true more often than not.

However, since the implementation of the new categories of SOUND, INTERPRETATION and ARRANGEMENT, and the revision of the STAGE PRESENCE Category, it has become more and more evident that the particular talent needed to judge a contest did not always coincide with the administrative ability needed to run a contest properly.

In 1974, a few of us newly-appointed District Associate Contest and Judging Chairmen (DACJCs) realized that reading the Contest and Judging (C&J) Handbook did not constitute adequate training for acting as Chairman of Judges and assuming responsibility for the smooth and efficient handling of a contest.

Therefore, a letter to the International C&J Chairman suggested that a new category was needed and permission was granted to study the problem and make a report.

Now, four years later, after voluminous paperwork, myriad letters, a few meetings and much soul-searching, the international board has instituted the new category to be called

Chairman of Judges.

Application procedures, training schedules and tests have been formulated, and the category will take effect following the international contest in Minneapolis in 1979. For the first year applications will be accepted only from certified and previously certified judges and secretaries. This will ensure adequate numbers of chairmen for all districts without overloading the committee.

This is the only category which may be held jointly with another category, or by itself with no previous certification in any other category. Certified and previously certified judges may request applications from their District C&J Chairmen. Previous experience will be considered on an individual basis. Everyone, however, must pass the two written category tests prior to certification.

DACJCs may obtain applications from the Music Department at the International Office and should be certain that enough of their certified and previously certified judges apply to ensure an adequate supply of certified Chairmen of Judges.

Thanks to the other members of the committee, Emmett Bossing, Merle Clayton and Ray Glynn, for their efforts and assistance in bringing about the new category.

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THE ACCUCHORDS of Clearwater, Fla. l to r, Bob Jarvis, tenor, 63; Milt Freet, lead, 70; Mark Roberts, bari, 77; Bill Otto, bass, 83. Their ages total 293 years. Membership 114 years. Mark, a member since 1939 and one of the giants of the Society, says "no foursome, old, middle-aged or young, has more fun than we. Even rehearsal is a special pleasure. We're pleased to be able to bring a bit of fun to those less fortunate than we." Bill, a 36-year member, was on the international staff for 20 years.



⬆ **DER SUGAR DADS** — billed as Reading, Pa. "most refined quartet" these Dutchmen "sing, etc. at grotch sales, and iff'n yur naed iss great and yur cause iss chust — ve sing." They have three leads who work in shifts, each thinking the other two can't sing. l to r, Henry Lewis, bari, 81; Homer Hadfield, bass, 78; Pete Lerch, lead, 71; Paul Rickenback, tenor, 81.



⬅ **THE FEDERAL CITY FOUR**, District of Columbia Chapter. Our most active retired quartet. Average one sing out a week. Ages 60 to 88 years, membership totals 110 years. l to r, Ray Hart, bass; Lew Sims, bari; Fred Peters, lead; Howard Crawford (seated), tenor. Lew, one of the Society stalwarts, directed the Singing Capital Chorus to the 1954 International championship.

THE CENTURY FOUR of Lincoln, R.I. l to r, Oliver "Bebe" Plante, bari, 78; John O'Brien, lead, 77; Bill Cook, tenor, 80; Jack Beattie, bass, 77. Busy at least once a month singing for senior citizens, nursing homes, etc plus chapter programs, shows and sing outs. Ages total 312 years, membership and over 100 years. They're on the go!



➤

that wonderful barbershop chord

a lifetime

There's a bounce in the step, a sparkle in the eye of these oldsters who have the temerity to still sing in a barbershop quartet. They're living proof that no matter how you feel, singing that good old four-part harmony makes you feel better! Age is no barrier. Here are ten quartets from all around the country made up of men from 56 to 91 years of age. Most all are retired and their membership ranges from 18 to 39 years. Their territory is mostly the shut-in. The deprived. The nursing home. The hospital. The senior-citizen circuit. And

⬆ **THE GOODWILL BLENDERS** of Hollywood Beach, Fla. A chorus of 17 plus men directed by ex-vaude-villian Lew Shonty. Ages range from 60 to 92 with one member with a pacemaker. Sang for over 28,000 this past year. A very professional program for "condos," restaurants and nursing homes runs about 30 to 45 minutes. Popular and they get around!



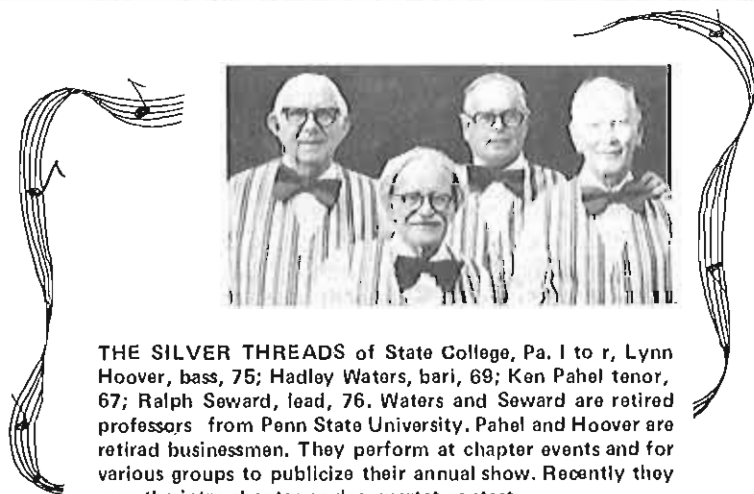
SPEC, SPIKE, SPOOK AND DUKE of Kenosha, Wis. Here are active Barber-shoppers — three past chapter presidents, past chapter secretary, past treasurer, past board member and current bulletin editor. That's participation. They sing for many PTAs, banquets, nursing homes and hospitals. From l to r "Spec" Spidel, tenor, 77; Duke Ellingham, lead, 62; Bill Van Thiel, bari, 62; Steve Jacobs, bass, 63. Ages total 264 years. Society membership totals 106 years. They've been singing one way or another since 1957.



love affair

they know the territory. The voices may no longer be as vibrant. The chords may not ring the way they used to but in their little corner of the world "the magic of their singing casts its spell." They bring smiles. And a bit of sunshine. And life is just a little brighter because they were there. They are incurable barbershop addicts and they just won't be stilled. The sound of a chord has them feeling high. Instantly. They are victims of the pitchpipe and proof positive that involvement with that barbershop chord is truly a lifetime love affair.

PLACER GOLD 284 — 4 of Sacramento, Cal. l to r, Harry Sternberg, lead, 74; Joe Cummings, tenor, 91; Harry Rowe, bari, 67; Jack Shields, bass, 70. Their ages total 302 years, their membership 57 years. They report "it's hard to pinpoint our happiest experience for all our appearances are just that. We take satisfaction in the joy our audiences express and in the fact that since 1974 we have been able to give over \$530 to Logopedics."



THE SILVER THREADS of State College, Pa. l to r, Lynn Hoover, bass, 75; Hadley Waters, bari, 69; Ken Pahel tenor, 67; Ralph Seward, lead, 76. Waters and Seward are retired professors from Penn State University. Pahel and Hoover are retired businessmen. They perform at chapter events and for various groups to publicize their annual show. Recently they won the intra-chapter novice quartet contest.



THE MERRY OLD SONGSTERS of Tucson, Ariz. The MOST quartet for short. Clockwise, from upper left they are: Bill Etherage, bari; Homer Eynon, lead; Mack Ridell, tenor; Roy Redin, bass. Combined ages 308 years, combined membership 100 years. Says Roy, "we're pushovers for visiting and singing for the disabled, hospitals, nursing homes, etc. To see them tap their feet or sing along with us is reward enough. And when they say, 'please come back' who could ask for more."

THE ANTIQUES of "Q" Suburban Chapter, Hinsdale, Ill. Like most older quartets they carry a spare part. l to r, Bob Hockenbrough, tenor, 65; Charlie Franjavia, lead, 66; Frec Cakora, bass, 82; Erv Beyer, 2nd bass, 77; Dick Nealy (kneeling) bari, 56. Ages total 269 years, membership 120 years. Went public about four years ago when urged to perform for senior citizens' luncheons.



Where Did Yesterday Go

By "Bud" Harvey, 8 River Terrace Lane,
Tequesta, Fla. 33458
(Reprinted from the Sunshine District's SUNBURST)



As curators of the so-called "barbershop" seventh chord, our bag is nostalgia. We're peddling the sounds of yesterday. It's a long way from 28th Street in Manhattan to 6315 Third Avenue, Kenosha — especially if you go by way of Tulsa, Okla. But some day musical archeologists will track Tin Pan Alley from New York to Hollywood to Tulsa to Kenosha . . .

Tin Pan Alley didn't really die. It just packed up and left. When the movies learned to talk and sing in the 1930s all the talent fled to California on the Santa Fe Chief. But the movie studios could grind out only a handful of musicals in any one year, which meant only a fistful of songs could be processed in that musical cannery. It created a musical vacuum which was filled with — noise.

Out of the post-war wreckage barbarians emerged, stormed the walls and took over the ghost town that was Tin Pan Alley. Except for a few very creative and talented people, it was a new generation of undisciplined, unhappy, sometimes unsanitary and often untalented musicians. They all appeared able to afford a \$500 Fender guitar and \$1,500 worth of accoustical bric-a-brac, but couldn't afford a clean pair of pants and lived in mortal terror of meeting a barber in a dark alley.

This was the generation which discovered Sex and the Ninth Chord all over again. When any of them mastered four chords on their electric noise machines they were hailed by their peers as musical geniuses. Then they knew it was time for four or five of them to get together and form a combo so they could blow out all the transformers in the community.

Their four-chord fugues came to be known as rock-and-roll, an art form which can be encountered at its ear-splitting worst in smoky, evil-smelling grottos called discotheques, which usually feature stopped-up plumbing as a measure to reduce the fire hazard. I ventured into one in San Francisco (purely in the interest of academic research, you understand) and I found it a fascinating, if traumatic, experience. Only the drummer seems to have riparian rights to a chair. The others all stood around, plugged into the Pacific Gas & Electric Co., and writhed in pain. Whether it was the burden of their guitars hanging from their necks like the Ancient Mariner's albatross, or a chronic nervous condition, I never was able to fathom.

IT'S THE BEAT THAT COUNTS

The drummer played a drum solo all evening, and the guitarists competed with each other for the lion's share of the PG&E amperage. From time to time, they would howl some incomprehensible lyrics interspersed with Olde Saxon words transcribed from some latrine wall. During one blessed intermission I observed an interesting phenomenon. A waiter dropped a tray of dishes and everyone got up and danced!

At the other end of the musical spectrum is an old friend, Country-Western. Its citadel is Nashville, chosen for this honor, I presume, because of its proximity to the Tennessee Valley Authority with unlimited low-cost electricity.

Actually, I have no beef with Country-Western. In fact, much of it falls easily on the ear. It has the redeeming quality of melody and harmony, although its lyrics can get rather gamey.

Last summer, the memsahib and I rediscovered America, venturing as far west as Santa Fe, N. Mex., where she was born during the French and Indian Wars. This involved some eighty hours of unrelieved exposure to Country-Western on the car radio with the heaviest infestation in Texas, the Dairy Queen capital of the world.

I think it was somewhere up around Amarillo on the return trip that I began to listen critically to these lyrics. That was when a couple of lines from one song leaped out of the speaker and grabbed me by the ears. It went something like this: "Wahl A wuz reachin' fer yer bawdy yew wuz reachin' fer my soul . . ."

And I thought to myself, well, this song won't go on a barbershop show but, by gosh, the composer is telling it like it is. Here's a guy who is obviously undergoing a deeply moving spiritual experience while grappling with the object of his affection, probably in a drive-in movie in East Muleshoe. The words conjured up lurid images of the bout, with two of them chasing each other around in the rumble seat and reaching like crazy. Since the final score was never posted, I have to presume it ended in a deadlock with both of them exhausted, but still reaching fitfully . . .

LYRICS GET TO THE POINT

For the next four hundred miles I was subjected to an accelerated course in country-western music and I discovered certain basic features. First, the lyrics apparently are written by second grade drop-outs from an elementary school. And the name of the game is Sex—raw, unbridled Sex. None of that namby-pamby June-moon stuff and strolling down honeymoon lane. These boys and girls get right down to business. Like one song I listened to, and it was all about this Peeping Tom, see, who experiences a great spiritual and emotional awakening while watching this dolly prepare for bed. It touched a chord. But it wasn't a dominant seventh. And here's one that took the cake. Listen:

"Supermarket Sue, I'm in love with you;

"Ah cain't think of nuthin' else no mo' . . .

"Since Ah seen you standin' theah in the check-out lane so fair,

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Contact: Carol Brennan, 1430 Melville Ave., Fairfield, CT 06830 (203) 374-3529.

"And Ah watched yer wiggly piggly at the Piggly Wiggly sto'..."

You know, they just don't write barbershop songs like that no mo'!

Incidentally, the old range-riding cowpoke, hero of traditional western music, is dead. He is survived by the transcontinental freight drovers, those beefy bozos who jockey the big trailer rigs. About half the country-western songs are woven around the life and times of these long-haul truckers. Like this one I heard somewhere around Dumas, Tex., home of the ding-dong daddies:

"Gotta be in Seattle in the mawnin'

"And here Ah am in Crossville, Tennessee,

"Twelve wheels rollin' t'ard the mountains

"And four turnin' back to Mary Lee..."

Just picture this cat's dilemma. He not only has a profound emotional problem, but he ain't gonna git too far with those four wheels turnin' backwards! And he ain't gonna git much mileage out of them recaps, either.

I doubt very much that a temple such as Harmony Hall will ever be raised to preserve the sounds of the sixties. Tomorrow, when today becomes yesterday, somewhere a trumpet will raise a muted voice, to be joined by a couple of dulcet saxophones, and a whole new generation will rediscover the pure joy of melody and harmony and balladry... and maybe four guys will get together in the lobby of the Muehlbach Hotel in Kansas City on a Sunday afternoon...

...because I suspect "all the world is waiting for the sunrise!"

JULY-AUGUST, 1978



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Everyone Can Be a Winner!

By Dick Bodle, 6833 Darby Lane,
Springfield, Va. 22150

Every year as contest season approaches we hear the old refrain about the value of contests and how they help improve our overall singing, etc. We also encounter the "win-at-all-costs" controversy and how this way of doing things can sometimes permeate a chapter's entire way of life. WINNING! Certainly a controversial topic among Barbershoppers. However, if you change "winning" to being "A WINNER," as your chapter goal, you'll get a whole lot more fun, enjoyment and excitement out of the contest experience.

For you Barbershoppers who haven't yet discovered it, I submit that you can have no greater thrill than performing and singing well — at the absolute top of your ability. However, in order to experience this thrill you must pay the price in preparation time and effort. It won't just happen. This can happen when your chapter and you adopt a "winning" attitude. You can be a "winner" whether you belong to a Century Club Chapter or a chorus of 35 enthusiastic men. How, you ask? In his book "Open Field," famous quarterback and sports announcer John Brodie eloquently describes what I mean by a "winning attitude":

"The desire to be number one can be very dangerous. If being number one is your first motive, you always end up stepping on someone else to get there. Which means you can't ever really enjoy the accomplishments of someone else playing the same position. You can't enjoy his performance because you are always watching to see if he's better than you are. The goal, it seems to me, is to be as good as you can be. If this makes you number one, fine. If not, you haven't lost anything, and you have gained a lot. You can enjoy what others do. You can respect the qualities that are involved in doing the job . . . Out on the golf links, where I have spent a good deal of my time, I have found that the best players are also guys who actually root for the other guy's shot.

"You play to win. There's no doubt about that. But if winning is your first and only aim, you stand a good chance of

losing. You have the greatest chance of winning when your first commitment is to total and enthusiastic involvement in the game itself. Enthusiasm is what matters most. If I was enthusiastic about the game, enjoying it, and doing my absolute best, then I had the best chance of winning it. But then I could also handle losing, because I *had* done my best. If you can't handle losing, you'll never be a big winner. It's never easy to lose. But if I knew I had performed at the top of my ability, with total involvement, THAT would take care of the winning or the losing."

Now that's being a winner. Did you notice the key words — dedication, enthusiasm, commitment, and total involvement? What does all this mean for the average chapter member? It means a whole-hearted commitment to learning how to sing at the very best of one's ability. It means coming to every chapter meeting and extra rehearsal on time. Get the most out of every opportunity. It means coming to rehearsal when you can hardly sing — but you can smile and practice those gestures you haven't mastered yet. It means disciplining yourself so your directors and coaches can teach and prepare you during the all-too-brief rehearsal times.

That's the challenge! It's one you must accept individually and collectively. The challenge is not the judges; they'll write down the numbers and you can't do anything about them. The challenge is not the other choruses in the contest; you can't do anything about how they perform. No, the challenge is right at home. It comes down to "how good can I and my friends really be together?"

There it is. If you take up the challenge, and pay the price, you'll get a thrill the likes of which you've never experienced before. Our winning attitude is preparing and performing at the top of our ability, with total involvement and dedication. That will take care of winning or losing and each of us can really be proud that we're a member of our chapter and "It Really is Great to be a Barbershopper!"

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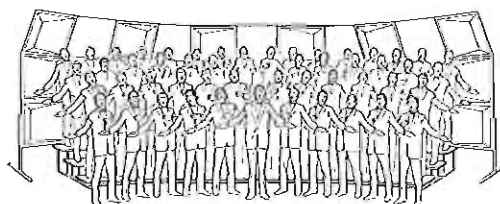
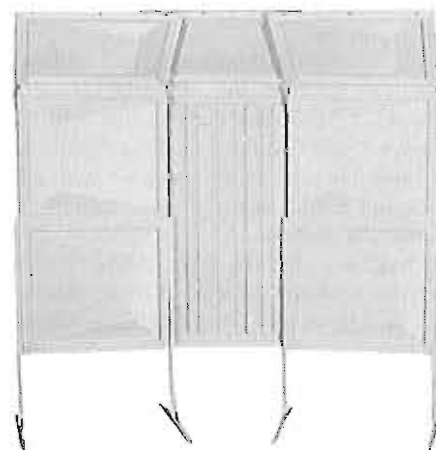
(As of May 31, 1978)

Society Rank		Total Members
MID-ATLANTIC		
1.	Dundalk, Maryland	180
3.	Alexandria, Virginia	145
10.	Westchester Co., New York	126
19.	Livingston, New Jersey	116
21.	Cherry Hill, New Jersey	114
29.	Fairfax, Virginia	106
31.	Allentown-Bethlehem, Pa.	103
35.	Bryn Mawr, Pennsylvania	102
37.	Wilmington, Delaware	100
FAR WESTERN		
2.	Phoenix, Arizona	162
5.	Whittier, California	141
14.	Peninsula, California	121
16.	San Diego, California	120
26.	Fresno, California	109
34.	Pomona Valley, California	102
JOHNNY APPLESEED		
18.	Maumee Valley, Ohio	118
22.	Pittsburgh, Pennsylvania	113
24.	Canton, Ohio	111
30.	Western Hills (Cincinnati) O.	106
33.	Columbus (Buckeye), Ohio	103
ILLINOIS		
17.	Arlington Heights, Illinois	120
23.	Bloomington, Illinois	111
32.	Lombard, Illinois	103
PIONEER		
4.	Detroit No. 1, Michigan	139
27.	Grosse Point, Michigan	107
39.	Grand Rapids, Michigan	100
SOUTHWESTERN		
12.	Dallas (Metro), Texas	125
15.	Houston, Texas	121
20.	Gtr. New Orleans, Louisiana	116
CARDINAL		
6.	Gtr. Indianapolis, Indiana	138
25.	Louisville, Kentucky	110
ROCKY MOUNTAIN		
11.	Denver, Colorado	125
36.	Salt Lake City, Utah	102
CENTRAL STATES		
7.	Kansas City, Missouri	134
DIXIE		
38.	Atlanta, Georgia	100
LAND O'LAKES		
13.	Minneapolis, Minnesota	124
ONTARIO		
9.	Scarborough, Ontario	127
SENECA LAND		
28.	Rochester, New York	107
SUNSHINE		
8.	Miami, Florida	128

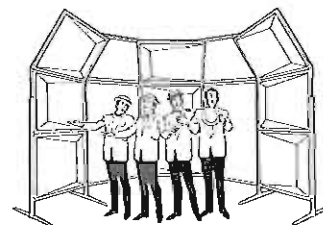


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"Tell Me I'm Having Fun"

By Doug Pearson, 169 Lexington,
East Lansing, Mich. 48823

From one of the world's greatest basses to an all-time barbershop punk in a few short months.

Is that possible?

Yup, it sure is!

Let me tell you, as succinctly as possible, how it happened. You see, I've been in the "Capitol City Chordsmen" Chorus (Lansing, Mich.), Pioneer District, for about six years now.

I always knew I could sing. That "Old Fashioned Mother of Mine," bless her soul, said I was born with a rich, resonant bass voice. At the tender age of four, I soloed "Bless This House" in a Minnesota church.

And that was just the start of my credentials: high school choir, church choir, college chorale, Army chorus . . . I was even the bass bulwark of the Goodyear Chorus in Akron.

So when I melded my multifaceted musical talent with the Capitol City Chorus, I knew my mellifluous voice would provide a tangible benefit. Indeed, the following year we won the Pioneer District chorus championship, beating out all those biggies from Detroit and surrounding areas. With my self-acknowledged affinity toward spectacular sight-reading, plus my inborne tonal accuracy, the whole bit was an unadulterated "piece of cake."

Then in 1974 something happened that was destined to change my life.

I joined a quartet.

Man, what a humbling experience!

My musical philosophy soon changed from "Boy, I'm having fun!" to "Tell me I'm having fun!" It's definitely not a venture for the faint of heart or the thin of skin.

Lest anyone think I'm the Benedict Arnold of the Society, I must quickly add that quarteting has been an enriching experience. Our "Patch Chords" quartet has finished as high as fourth in the district. We've performed on — and headlined — many types of shows in the mid-Michigan area during the past four years.

Nevertheless, my chosen hobby, specifically quarteting, has at times been a nerve-wracking, nail-biting, frustrating endeavor into the musical Twilight Zone of a "dischordant" Never-Never Land.

Let me cite a few actual examples to help prove my point.

* At one time I was the only member of our quartet without a mustache. At a one-day coaching clinic, I asked a portly stage presence coach from Cincinnati if mustaches affected a person's appearance on stage. "Sure do," he retorted in front of a crowd of attentive Barbershoppers. "And you'd look a helluva lot better if *you'd* grow one!" (Much laughter ensued.)

* The "Vagabonds" Ken Gibson executed a feet-apart, hands-on-hips move at the end of a song during a contest. The flourish was top-drawer and had the crowd raving. In a moment of reckless abandon and enthusiasm, I, too, trying to emulate Gibson, executed a hands-on-hips move at the end of a contest song. The only difference was that I lost points for our quartet, was told by my quartet members and judges alike that I looked rather presumptuous and actually quite foolish (they threw in some other words, too) . . . and my wife politely ignored me the rest of the evening.

* One of our Patch Chords coaches told me not to lift my eyebrows — that I looked scared. Several months later, a new coach told me to lift my eyebrows, and I would get more expression on my face.

* One of our coaches worked with me patiently to get me to "hump" my tongue for improved sound. While the other three guys stood by impatiently, I tried to follow orders with a humped tongue. I tried singing in front of a mirror with a humped tongue . . . and singing on the way to work with a humped tongue — all to no avail . . . which is probably why I'll never reach the epitome of basshood.

* Then there was that infamous district convention in Lansing when I went on stage, in front of 1,500 barbershop fans, out of uniform. In the haste of the moment, I'd left my bright-colored patch jacket at home (East Lansing). Calling from the high school auditorium where competition was being held, I told a friend to rush out to my home, pick up my coat and deliver it pronto to Room 212. And that he did. The only problem was that he delivered it to Room 212 of the Ramada Inn, way across town, where the convention was headquartering. But the show must go on, and so we performed on stage — minus our coats.

* At one time or another, my coaches, fellow chorus and quartet members, wife and kids have told me that my posture is poor; my right hand is unnaturally stiff; my head bobs up

(Continued on page 21)



THE PATCH CHORDS get set to embark on a comedy routine. From left, Gene Johnson, lead; Doug Pearson (author), bass; Don Horton, bar; and Rich Harlow, tenor.

NEW CHAPTERS

LEHIGHTON, PENNSYLVANIA ... Mid-Atlantic District ... Chartered April 14, 1978 ... Sponsored by Allentown-Bethlehem, Pennsylvania ... 37 members ... Donald George, 317 Main St., Slatington, Pennsylvania 18080, Secretary ... Lamont Dotter, 15 Hemlock Trail, R.D. 4, Box 146, Lehighton, Pennsylvania 18235, President.

SIOUX CITY, IOWA ... Central States District ... Chartered April 25, 1978 ... Sponsored by Sheldon and Mason City, Iowa ... 44 members ... Robert Watkins, 1804 Isabella, Sioux City, Iowa 51103, Secretary ... Harry Spanke, 3445 Walden Ave., Sioux City, Iowa 51106, President.

KITSAP COUNTY, WASHINGTON ... Evergreen District ... Chartered May 8, 1978 ... Sponsored by Tacoma, Washington ... 38 members ... Ed Johnson, P.O. Box 100, Indianola, Washington 98342, Secretary ... John Cloud, Rt. 1, Box 210, Belfair, Washington 98528, President.

Bargain Basement

FOR SALE — Chorus uniforms: 17 green slacks, 25 green shirts, 20 wide white belts (leather), 35 pair shoes (white buck), 16 wide white bow ties, 13 white dickies. All in good or new condition. Will sacrifice. Make us an offer. Contact: H. D. Stillwell, Top O' Boone Chapter, 105 Hawthorne Lane, Boone, N.C. 28607. Phone: (704) 264-3931.

FOR SALE — Choice of 3 formal uniforms in excellent condition. Lined jackets (after 6) machine-washable. 3-button Prince Edward styled jackets in sky blue, champagne or teal blue, all with black velvet trim lapels/collars. Includes black tuxedo trousers. Have up to 100 of each style; will sell smaller quantities. For samples (not picture) contact: Murray Litin, 22 Kennedy Rd., Sharon, Mass. 02067, or call evenings: (617) 784-2352.

FOR SALE — 75 silver-gray costumes — excellent condition — cost \$100 each when new. Includes white spats and matching hats. Make an offer. Photo available on request. Contact: Don Scheirer, 6520 Shawnee Dr., Bethlehem, Pa. 18017. Phone: (215) 262-7026.

FLORIDA BOUND? — Beautiful little Naples is a great place to live and sing.

Contact Jim Davenport, Public Relations Director, Naples Chapter, 172 Pebble Beach Blvd., Naples, Fla. 33942. Phone: (813) 774-3544.

FOR SALE — 60 very nice chorus uniforms. Ideal for starting chapter. There is material for making more pants. Pictures available. \$20 is asking price but will accept bids. Gratiot County Midstatesman Chorus. Contact: Ken Best, 515 N. Union, St. Louis, Mich. or call 681-5244.

FOR SALE — Approximately 85 chorus uniforms, various sizes, excellent condition. Peach crushed velvet coat with black sequin trim and matching bow ties. Black tux pants with peach stripe. Photo available. Best reasonable price. Contact: Pete Whitman (404) 262-5503, Atlanta Chapter, 6310 Rivershore Parkway N.W., Atlanta, Ga. 30328.

FOR SALE — 55 chorus uniforms, all sizes. Red four button jackets, black pants, ruffled white dickies and cuffs with black bow ties. Price reasonable. Negotiable. Color photo on request. Write to Al Change, 2943 Seneca St., West Seneca, N.Y. 14224. Phone: (716) 825-0206.

International Service Project (Institute of Logopedics)

	March - April Contributions	Since July 1, 1964	Average Per Member In 1978	7-1-64 To 12-31-77
CARDINAL	\$ 2,670	\$ 88,509	\$4.17	\$75.02
CENTRAL STATES	5,754	162,981	2.78	45.69
DIXIE	678	91,620	1.99	57.82
EVERGREEN	1,141	93,263	1.12	40.38
FAR WESTERN	10,497	291,799	3.97	69.82
ILLINOIS	2,033	158,472	2.14	71.54
JOHNNY APPLESEED	1,834	156,077	1.12	51.51
LAND O' LAKES	978	206,187	.66	58.00
PIONEER	718	89,347	1.10	60.48
MID-ATLANTIC	7,185	348,504	2.24	63.54
NORTHEASTERN	2,059	136,729	1.13	40.37
ONTARIO	838	75,178	1.43	41.67
SENECA LAND	1,931	97,230	1.86	64.92
SOUTHWESTERN	400	88,385	.37	52.72
SUNSHINE	1,397	86,017	1.90	70.02
ROCKY MOUNTAIN	—	3,013	2.95	
HARMONY FOUNDATION	—	9,938		
OTHER	113	114,153		
TOTALS	40,125	2,297,402		



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Every Chapter Should Have a Ladies' Auxiliary

By Phil Steele, Jr., 7601 West Ave.,
Melrose Park, Pa. 19117

Many chapters around the country have their Ladies Auxiliaries, and, of course, I knew that mine did. After all, I'd seen our ladies ushering at our annual show, providing refreshments at special chapter meetings and dressed alike at our chorus competitions. I also had heard announcements of their garage sales, fashion shows, beef-and-beer parties, and bake sales; I was aware that they gathered all the food for our big annual chapter picnic, and that they sold fruit cakes at chapter meetings around Christmas time. I sort of woke up to their whole thing, though, when a few months ago they presented to the Abington, Pa. Chapter a \$2000-check for our new uniforms.

Well, fellows, if your chapter isn't fortunate enough to have some of the wives bonded together to form a Ladies Auxiliary,

you're missing out on something big. And if you're interested in starting one, it's not too difficult. After more than twenty years of attending chapter and district board meetings, I figured I'd better get to one of their monthly meetings and see how they do it. Was I surprised!

With an absolute minimum of fuss, I witnessed twelve women conduct a well-organized but informal business meeting. From the reading of perfect minutes of the previous meeting to the treasurer's report, the one-and-one-half hour session flowed by smoothly. This was their first meeting since the chapter's recent annual show, so they discussed the results of the Boutique Table which they operated in the lobby of the school theater. Selling hundreds of fine home-made items, they provided unique souvenir shopping for the several thousand patrons — and cleared over \$700. Now that's another kind of wonderful harmony!

Their next big project will be the garage sale. They collect "white elephant" articles from chapter members, advertise in the local papers, and end up the day with a lot of cold cash.

They decided not to repeat last year's Beef & Beer party which they held for the men. In its place a visit to a local Winery for a two-hour tour which would include tasting of wine and cheese to be followed by a party was adopted. They thought the men would love this. Quick business items such as getting an article for the chapter bulletin, "The Keystone," updating their telephone chain, and a report on the progress of the men's new uniform search (on which they are advising) were quickly dispatched. The next meeting was scheduled at the home of last year's president, after which they adjourned for coffee and cake at a beautifully set table.

They are proud of their official name, "The Melody Mates," and count about eighteen members from the 86 man chapter. They have their own set of By-laws, patterned after those provided by the International Office (contact Chris Noie). They meet monthly and make their own annual contribution to the Institute of Logopedics. They've also sent hand-made articles to the Institute.

If any chapters have wives interested in how a successful program like this can be initiated, contact Chris Noie at the International Office, or simply drop a line to Pat Bothe, 96 Sourwood Dr., Hatboro, Pa. 19040, and she'll be glad to fill you in.

We're justly proud of our "Melody Mates." It's a fantastic feeling to know your wives are behind you every step of the way while you are pursuing your singing hobby. In fact, from the looks of things, at times they may be a step or two ahead of us.

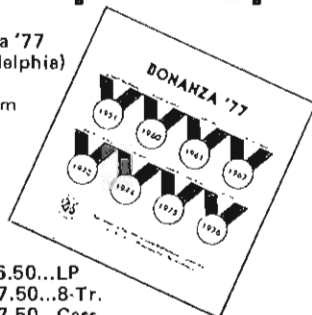


Above: the Abington, Pa. "Melody Mates" auxiliary after a recent meeting. Right: their Boutique Table attracted many patrons at the chapter's annual show.



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4939...\$7.50...Cass.

1977's Top Five Choruses

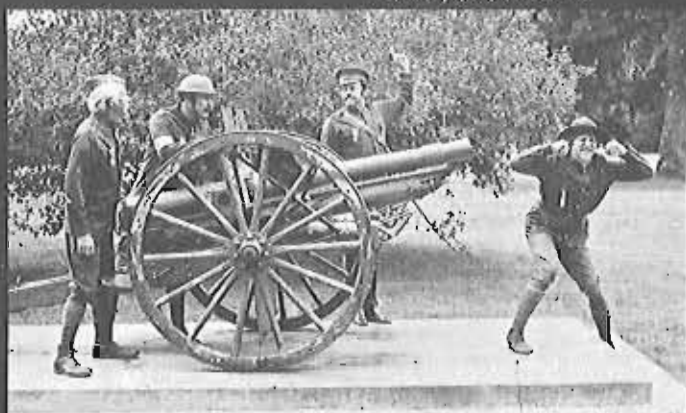
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TELL ME I'M HAVING FUN - (from page 18)

and down in a strange fashion; I don't smile enough; my smile is forced; I look down at the floor; I look too far into the audience.

* At one time or another, I've been told that I sing too loud, too soft, with not enough brightness, with a scoop sound and with too nasal a sound.

* I've sung on stage...in contest...with headaches, when my bones were aching and I was dog-tired, when my throat was sore and parched, when my voice was raspy and when my disposition was rotten.

So, you ask, if barbershop quarteting is that tough, why be masochistic. Why do you stay with it?

Naturally, the answer is, because I love it!

I love the response of the audience when our quartet's name is announced. I love going back on stage for an encore. It's great to be recognized at a convention as the Patch Chords and to join in the comradery of the hospitality rooms. And what a fantastic feeling to hit that singular chord that rings through the room, lifts the rafters and spews forth combinations of undertones and overtones.

It's absolutely euphoric to gain a positive identification, to share your talent with others and, ultimately, to be part of an international service Society that's Number One in all respects.

So, in this agony and ecstasy world of barbershopping, go ahead - tell me I'm having fun! Sometimes, with this fascinating hobby of mine, I need the encouragement.

But don't try to take it away from me, or I'll resist; because in the final analysis it's a wonderful and exciting part of my life.



NEWS about QUARTETS



On May 12, 1978, Bob Franklin, lead of the 1961 champion "Suntones," escorted by his three companions in song, married Sue Boyce in Fargo, N. Dak. Shown above, from left, are Bill Cain, Harlan and Ruth Ann Wilson, Sue and Bob Franklin and Gene Cokeroff. The quartet had performed on the Fargo show the previous evening and in Bemidji, Minn. the next night.

The recently retired 1973 international champion Dealer's Choice has accepted an invitation to appear at the British Association of Barbershop Singers (BABS) annual convention Sept. 3-5, 1978, in Cardiff, Wales UK. The quartet is planning a week-long stay while in England, headquartered in London. This appearance will mark the last official function for the quartet, which announced its formal retirement effective July 9, 1978 at the Cincinnati Convention. Understand Bill Thornton, lead of the "Dealer's Choice," will be singing with the "Side Street Ramblers," '76 Southwestern District Champs and '77 international quarter finalists, effective July 15, 1978. He replaces Jim Law, who resigned due to business conflicts. Contact man for the "Ramblers" is Keith Houts, 4352 Santa Barbara, Dallas, Tex. 75214 — Phone: (214) 823-3425.

Another announcement of a quartet retirement took place in Cincinnati when the Four Statesmen, 1967 international

champions, revealed their intention to retire effective Dec. 31, 1978. The quartet is still accepting shows until that date which will round out fifteen years of singing. All four members expect to remain active in various phases of Society activity.

At least one television commercial featuring barbershop quartet singing making the rounds in the Southeast can be traced to one of our Society foursomes, the Sunshine Statesmen, from Pensacola, Fla. The commercial has been shown extensively throughout the Southeast, hopefully selling barbershop harmony as well as a well-known brand of fried chicken. Though Baritone Paul Weillisch was in a serious auto accident the day before the commercial was produced, a little make-up and some tricky lighting covered his bruises. Other members of the quartet, which placed third in the Sunshine District's Fall contest, are Lt. Bruce Kenyon, tenor; Bill Flynn, lead; and Dr. Oliver Leonard, bass. At least two other television commercials advertising widely known products feature four-part harmony in the barbershop style. As of this writing we've not heard whether or not they were sung by Society foursomes. The commercials are well done and surely sell our product (barbershop harmony) if not the sponsors.

"Serenading the Senate" headlined the

Distinguished guests at Harmony Hall early this Spring were 1977 BABS quartet champs, the "Fortunaires," and their wives.



caption beneath a newspaper photo of the Baltimore and Ohio Connection — so named because three of the singers in the foursome are from Baltimore and one from Ohio — as they filled the chamber of the Maryland State Senate on the evening of April 3. Invited to perform for the legislators, the quartet received a letter of appreciation from the president of the Senate.

Sad news from the Northeastern District, home of the Top Hats, fine comedy foursome which has decided to "fold its tents and quietly slip into the past tense." Officially disbanded after finishing out the Spring show schedule, the quartet sends along an expression of gratitude to all members who have kept them in the monkeyshine business for nearly twenty years.

Dennis Spragg, contact man for The Coalition, (3722 Gloucester Pl., Lima, O. 45804 — Phone: (419) 228-2901) did a bit of research and came up with some interesting information concerning our 1977 district champion quartets. According to Dennis, fourteen of the sixty-four men pictured on pages 22 and 23 of the Jan.-Feb., 1978 HARMONIZER (1977 District Quartet Champs) attended Harmony College at St. Joe, Mo. last year. Three quartets (the "Four Cheers," "Candidates" and "Coalition"); plus two members of the "Royal Assent," Lyle Petti-



The "River City All Stars" (from left, John De Pass, Brad Cunio, Bob Griffin and Cliff Bean) of Concord, Mass. sing a couple of barbershop songs in the new film, "Oliver's Story," a sequel to "Love Story," starring Ryan O'Neal and Candace Bergen. Filmed in the Boston area this Spring, the movie is expected to be released sometime this Fall.

grew and Dave Litwiller, provided good testimony to the quality of instruction received at Harmony College. We're sure it's never been done, but believe it might be interesting to find out how many members of past district champs or past international top ten quartets, or coaches of top Society quartets and choruses, have either attended or served on the staff at Harmony College.

Another of the Society's top comedy groups, the Schizo Phonics, found themselves in a serious bind a short time ago when their lead, Craig Huotari, suddenly lost his voice as the result of a virus. Doug Miller, director of the Racine, Wis. "Dairy Statesmen" Chorus, stepped in to fill the gap. In less than three weeks Doug not only learned the lead to fifteen songs, but picked up the "Schizo's" nutty stage routines as well. Doug has now sung all four parts in the quartet in the past five years. Many will remember him as the former director of the Arlington Heights, Ill. "Arlingtones" Chorus and a five-time medalist who sang with the "Sun-

downers," "Avante Garde" and, most recently, the "Soundtracks." Doug is one of the Society's many fine musicians.

After the great blizzard and snow fall which struck the New England area last Feb. 7 and 8, it became apparent the Boston Common would have a great deal of difficulty keeping a singing commitment on the Akron, O. show on Feb. 10 and 11. With Logan Airport closed all week as a result of the storm, Terry Clarke, "Commons" contact man, informed the Akron Chapter on Thursday night that they would be unable to make their show. One more call on Friday morning brought brighter news: the four men were going to attempt to get to various airports in the area to be picked up by a private plane for the flight to Akron. Another call at 2:30 on Friday afternoon brought news that the four-some was aboard a plane at Springfield, Mass. and should arrive in Akron at approximately six that evening. Needless to say, it was just another show week end for the fabulous medalist "Boston



The "Remoulads" (Gtr. New Orleans, La.) are shown left as they performed during the ninth annual New Orleans Jazz and Heritage Festival, a ten-day musical extravaganza. Their 45-minute performance on April 9 attracted a large and attentive audience. This is the first time barbershop harmony has been included in the Festival.

A TEAM EFFORT

The team of Norman Starks and Mac Huff authored the fine song included in this issue. The "Regents" sang *Little Girl* when they won the coveted gold medals in 1974. It's a very moving song and we're indebted to Norm and Mac for sharing it with the Society.

Starks is a member of the Evansville, Ind. Chapter, as was Mac before he "hired on" for the Society. The two men collaborated on several songs we've already published, including *Sweet and Lovely*, *That's What You Are To Me* and *Strollin' Down Harmony Lane*.

Your quartet and chapter chorus will love this song!

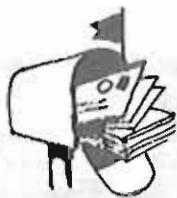
Common," who sang their way into the hearts of Akron harmony lovers.

And still more news about quartet commercials comes from Canada, where "QUARTET," a commercial promoting long distance conference calls for the Trans Canada Telephone System, was awarded the "Gold Bessy," first place in a field of 285 entries at the Canadian Television Commercials Festival held recently in Toronto. The Canadian Heritage (Scarborough and East York) starred in the production and sang *Down By the Old Mill Stream* while a voice-over spiel tells the viewer all about the service. Thirteenth place semi-finalists in 1977, the quartet has made three other commercials. One of them, for radio, is aired on each Toronto Blue Jays baseball game; another (sound only) for Pittsburgh Paints. Their most recent T.V. appearance is for Dominion Stores in which they are seen in the role of a "Butcher Shop Quartet." The gold award-winning "Quartet" commercial required twelve hours to produce the visual and four more to tape the sound portion. The final version seen on the "tube" lasts twenty-seven seconds!

Word from the Happiness Emporium, 1975 international champs, that Rod Johnson is now contact man for the quartet and can be reached at 1425 N. Innsbruck Dr., Minneapolis, Minn. 55432.

We were all saddened to learn of the death of Vic Trabulsi, former bari of the second place 1956 medalist Play-Tonics, who was stricken with a massive heart attack on Saturday, Feb. 4th. A member of the Springfield, Mass. Chapter, Vic had remained active in barbershopping though the "Play-Tonics" retired in 1961.

MAIL CALL



This department is reserved for you, our readers. You are welcome to express your opinions on issues — not personalities — in our "Mail Call" columns. Please keep letters as brief as possible and kindly sign name and address. If you do not wish to be publicly identified, your anonymity will be respected and protected. All letters are subject to editing, and letters considered to be in poor taste will not be published. Our first criterion in accepting a letter for publication is that the contents refer to a story or news item that has appeared in the HARMONIZER. Letters should be sent to "Mail Call" Department, Box 575, Kenosha, Wis. 53141.

CORRECTS ERROR

Arlington, Va.

In the May-June, 1978 issue ("Harmony Foundation in Action"), I erroneously wrote that the Society's exemption from Federal income tax dated from 1965. As a matter of fact, this exemption was obtained in 1956, largely through the work of Mark Roberts, our Society attorney at the time. His account of the Society's aims, purposes and work, prepared for the tax authorities, amounted by itself to over 5,000 words.

In 1965 the Internal Revenue Service granted a similar exemption to our chapters and districts. As soon as Harmony Foundation was organized in 1959, it obtained both State and Federal rulings, providing us with full tax recognition.

Wilbur Sparks

SING FOR CONVENTIONS

New London, Conn.

One of the many excellent recommendations made at COTS in Albany, N.Y. last Fall was that we sing to provide entertainment at the various conventions. The New London (Conn.) Chapter sang for the National Campground Owners Association during their annual convention in Hartford, Conn. We were a feature attraction, immediately following the formal banquet.

It proved to be a most receptive and warm-hearted audience and it was fun to sing for them. The NCOA president, Bill Williams, is a music teacher as well as a campground owner. He was high in praise of our performance in a story which appeared in the NCOA news, and they included our picture with the story.

I hope this letter may inspire other chapters to seek this kind of activity in their locality. Let your local Conv.

from harmony hall

Bureau or Chamber of Commerce know of your availability and see what happens.

"Tice" Boissevain

WANTS PEN PALS

8, Upsheres,
Saffron Walden,
Essex. CB113BP.
England

I am a member of the Saffron Walden Barbershop Harmony Club and British Association of Barbershoppers. I have been singing barbershop harmony for nearly two years now, and am well and truly hooked on that great sound.

I would very much like to correspond with a fellow Barbershopper in the U.S.A. with a view to swapping notes and ideas on what our respective clubs/chapters are doing, etc.

Well, folks, that's all for now. I look forward to hearing from you in the near future, and send sincere greetings to all Barbershoppers in America.

Mike Turner

"WORD TO THE WISE . . ."

Cambridge, O.

I do not intend to put down our visiting officers, but a serious problem sometimes occurs with the visit of one of our counselors, and I'm sure it has happened elsewhere.

At one of last year's chapter meetings, we had formed a number of "pickup" quartets (during the break), and were just getting warmed up for some singing fun when our chapter president requested we all sit down for a few words from our visiting counselor. Sure, we could spare a little time, but we were really itching to sing . . .

As it turns out, our visitor was so full of enthusiasm (and praise for our efforts) that his "few minutes" lasted almost an hour and a half! He talked about everything!

We listened attentively as he began, but after awhile most of us got quite irritated. He just couldn't turn it off! We sat like gentlemen, but just agonized as our four-part harmony singing time went

down the drain! By the time he finished, most of our members had to leave. Needless to say, the whole evening ended up a big disappointment.

The counselor who visited us is really a great guy, and is generally a credit to our Society — he just doesn't understand brevity. Please . . . all who are in the same position . . . have a little empathy! Remember how we love to sing — that's why we belong to the greatest singing Society ever!

Whenever you have something to say, please keep it brief. Above all, let's keep America SINGING!

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